When Francis was called upon for a design, for a new government house Macquarie left it entirely in his hands. Straight away he designed a castle and began a stable block so grand that it was often mistaken for a Government House itself. However, Macquarie was already in trouble with the Colonial Office over his building programme, and when the new extravagance became known in London the secretary of state did not allow the castle. In the meantime Francis was busy with the design of many other buildings, several of which remain and, despite their mutilated condition, are considered valuable gems of Early Australian Colonial architecture. By 1819 he had designed a large female factory at Parramatta and a large barracks and compound for male convicts in what is now Queen's Square, Sydney. Macquarie opened the barracks on the 20th of May with great ceremony and a special feast for the prisoners, and used the occasion to make Greenway's pardon absolute. In the 1990s the building was restored and converted into a museum. The great compound has been destroyed and lost except for vestiges which show here and there, reminders of the wanton ruin of Francis’s one example of planning in the grand manner.

In 1817 Francis began St Matthew's Church, Windsor, probably it was his masterpiece. Later it suffered depressing alterations, but its large bulk of beautiful brick-work still compels admiration with its commanding position on rising ground overlooking the wide valley of the Hawkesbury River. St Luke's Church, Liverpool, was begun in 1818. The first builder was, [Nathaniel Lucas](http://adb.anu.edu.au/biography/lucas-nathaniel-2380), died soon after the foundations were finished and James Smith took over the work. Although Francis tactlessly quarreled with each builder, and the building was later grossly mutilated and fell into disrepair, the quality of his design is still apparent. His third church, St James's, in King Street, Sydney, has also suffered from alteration and repair, but it was his most classical design and ranks among the finer Georgian buildings of its date. The difference between St Luke's designed for a rural setting and the metropolitan St James's is most marked and demonstrates the sense of the appropriate that distinguishes all Francis’s work.

The last building which Macquarie and Francis supervised in their old spirit of amicability was the court-house at Windsor. Though only a minor building, it is beautifully restored and preserved, and is the nearest approach to a complete Francis design that has survived.

1819 marked the turning point of Francis's career. He was an important citizen but unfortunately his rudeness made him misjudge his authority. He made many enemies, and he now fell out with Macquarie. Commissioner [John Thomas Bigge](http://adb.anu.edu.au/biography/bigge-john-thomas-1779) cancelled many of Francis's projects as being too extravagant, and he interfered with others. Later he began to issue building directives to Greenway as though Governor Macquarie did not exist. In the tense atmosphere therefore engendered Greenway acted with his usual lack of tact, sometimes siding with the governor, sometimes with Bigge, in the long series of arguments which damage this period. Macquarie now referred to Francis's delayed habits, comfort and neglect of duty. The temperamental architect, not politically astute, was concerned only with the spoiling of his designs by the political maneuvers that marked the arguments between Macquarie and Bigge. In his report Bigge commented favorably on Francis's abilities and sought to put the blame for extravagant buildings on the governor rather than on the architect. The reverse was perhaps nearer the truth. Francis's position became impossible when he suddenly presented a bill for £11,000 for fees for buildings he had designed for the government, as an employee of the government. For a salaried architect to present a bill for fees calculated at the rate of 5 per cent of building costs reveals a monumental capacity for effrontery.

Governor [Sir Thomas Brisbane](http://adb.anu.edu.au/biography/brisbane-thomas-makdougall-1827), Macquarie's successor, confirmed Francis in his office, but sought to curb him by putting on restrictions on his activities. Greenway, whilst agreeing with them and telling them what they wanted to hear about the new conditions, he continued in his curious claim for fees. He continued to design buildings: the Supreme Court in King Street, a version of the Liverpool Hospital (now the Technical College), and stores at Parramatta and a police office in York Street, Sydney (both we’re demolished). However, now that he needed Macquarie's support, public servants and builders paid less and less attention to Francis: they changed his designs without telling him, the ultimate insult to any architect. Obviously his position was becoming vulnerable and he could not have been surprised when he was instantly dismissed from government service on 15 November 1822. He displayed his usual stubbornness when he refused to give up the house which was a privilege of his former office. The government tried every legal means to overthrow him from the premises but he finally produced a document, since thought to be a fake, which supposed to give him title to the house. The government did not recover the property until after his death and then only by action in London.

In office, Francis produced some of the finest foreign buildings Australia ever had but, with his awkward nature, he could not have produced them alone. Macquarie's support and protection provided the atmosphere in which the architect could give bridle to his genius, but only with vice-regal backing. Alone, his status soon crumbled away under the attacks of less competent men.

Macquarie had granted Francis 800 acres (324 ha) on the right bank of the Hunter River, and the government felt that this revenged all his claims, real or imaginary. Francis maintained that he had been promised town land, 'building ground' and not rural acres. He never abandoned his claim for £11,000 in fees. Although his fortune was in a sorry state, his claims received little attention, for he had made many enemies inside as well as outside the service. He continued his private practice but his only considerable commission was to design for [Robert Campbell](http://adb.anu.edu.au/biography/campbell-robert-1876) a large house in Bligh Street, Sydney. This was a mansion with stables, barracks and accessories which lasted until 1880 when most of the group was pulled down to make way for the Union Club, which has now also been pulled down. Other small commands came to Francis's office, such as the tomb for the government printer, [George Howe](http://adb.anu.edu.au/biography/howe-george-1600), various cottages and alterations to existing buildings, but generally speaking his professional life seemed to have ended with the completion of Campbell's house in 1828.

During this period his wife, Mary, opened a small school for young ladies in an attempt to aid the family fortunes. Described by Macquarie as 'pleasant and genteel', she was clearly as self-obliterating as a wife of the arrogant Francis Greenway would need to be. She bore him five sons and two daughters; one son, [Charles](http://adb.anu.edu.au/biography/greenway-charles-capel-3660), became an archdeacon and canon at Grafton Cathedral.

Francis spent some of his time writing articles for the press. His memories in the *Australian Directory* of 1835 provide much information about his foreign life. In the same year he advertised professionally in such a way it was clear he was desperate for work, little of which came his way. In 1836 he tried to form a company to build and operate docks in Sydney Cove but this met with no success. Meanwhile, in a random fashion, he was farming his grant on the Hunter River but his land was, and still is, swampy and poor. In 1837 he died in the Hunter River valley and was buried in a small cemetery in a lonely paddock outside East Maitland. There is no tombstone or marker over his grave.

[](http://libapp.sl.nsw.gov.au/cgi-bin/spydus/ENQ/PM/FULL1?190862,I)

